

JAPANESE COSTUME

BEFORE THE RESTORATION

Photographed by K. Ogawa, under direction of Ko-yu-kai
(Tokyo Fine Art School)

PUBLISHED BY

K. OGAWA

TOKYO, JAPAN

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PREFACE

In publishing this book—which is to be one of a series of publications illustrative of Japanese Art, Manners and Costumes—it is advisable to give some idea of the history of the advancement of art in Japan.

Civilization made great progress in Japan during the “Tempei” period—620-809 A. D. The influences of Corea and China, predominant in preceding epochs, gave way to original, active, native development. Costumes, furniture and household utensils were, for the most part, modeled after the best examples of the Chinese work of the “Sixth Dynasty” and of the “Zui Dynasty,” though greatly modified so as to conform to the characteristic simplicity of the Japanese.

The second period—880-1150 A. D.—was productive of a high state of art cultivation among the Japanese. The liberal patronage of the powerful Fujiwara family, who were the ruling power during this period, brought about a *renaissance* of pure, unadulterated Japanese taste, and furnished a new and stimulating impetus which left its ineffaceable mark, not alone in art, but in the manners, costumes and literature of the time.

The third period—1350-1550 A. D.—indicates the healthful tribute of the Ashikaga Shoguns, who, by their enlightened and persistent patronage, did much to foster and develop taste for art. Again the Chinese school made its influence felt, which, to this day, has not been entirely eradicated. In every phase of this period's art the progress is traced by greater minuteness and elaboration of detail. It is to the Tempei school, however, when the country was not so much trammelled by foreign influences, that we must look for the source of whatever is original and admirable in Japanese art, and which evidence the simple taste of the people.

It is hoped that the illustrations given in this book will present some idea of the art development of Japan with regard to the costumes of her people.

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A COURT COSTUME

The wearer is a high dignitary of State of the Tempei period, ranging from the beginning of the 7th Century to the end of the 8th. The influence of Korea and China, predominant up to that time, now gave place to an original and native development which blended the gorgeous characteristics of those two countries with the national simplicity of taste.

The costume consists of a black silk cap, and a long sleeved robe, called Ho, made of dark purple brocade or silk, and boots with high curving toes. The sword, ornamented with jewels and gold, is attached to the belt. The two small glass fishes, hanging by the side of the sword, indicate the rank of the wearer. The flat ivory wand in his hand is the Kotsu, originally a tablet to record the commands of the sovereign, but afterward only an ornamental emblem of a high vassal.

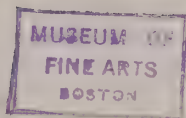
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TWO SCULPTORS OF THE TEMPEI PERIOD.

They are working on the half finished clay statue of the Komokuten, one of the four guardian Devas. The original of this statue is in the Kaidando temple at Nara. The artist wears a blue Ho tied at the elbow to give freedom of movement. The foot scale in the hand is an ancient Shu scale. The chiselling and modelling implements are special to that period.





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THE BUGAKU.

A classical dance of the Konin era (9th Century). The musical and dramatic performances of the preceding period had been mostly based upon Chinese and Indian subjects, but now original attempts in this direction appeared. The present figure belongs to a piece called Rariowo (King of Rario), which celebrates a great victory gained by him. The piece with its costumes has been carefully handed down by the hereditary court musicians, and it accurately preserves the style of the period. The mask refers to a tradition attached to the same prince, who being of great manly beauty, always wore a hideous mask in battle. His attire is mostly similar to that of Figure 1, except in the long train, the tying of the sleeves at the wrist, and the Rioto, or mantle, which represents the armor covering the chest. The baton in his hand is used for purposes of command.

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A LATER FORM OF THE BUGAKU.

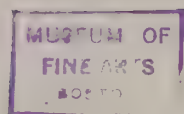
The Fujiwara Period which follows the Konin, ranges from the end of the 9th Century to the middle of the 12th Century. The long peace enjoyed under the sway of the House of Fujiwara, coupled with isolation from continental influence, produced a system of culture at once national and refined. The Kocho, or Butterfly Dance, arranged by Fujiwara Tadafusa, in the year 908, shows the difference in feeling from the times just preceding. It is performed by boys of eleven or twelve years of age, and represents butterflies fluttering in the wind. They have a crown of flowers on their head, wings of butterflies on their backs, and their Ho with long trains are decorated with butterflies. They have a branch of the Yamabuki (Kerria Japonica) in their hands.



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A HIGH VASSAL OF THE FUJIWARA PERIOD.

He is dressed in the Sokutai, or full Court robe, in which we can distinguish the wide sleeves and trousers and long train, called Kio, from the Tempei period.





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A NOBLEMAN OF THE FUJIWARA PERIOD.

A nobleman of the Fujiwara period, in his Kuge-ikan, or nobleman's ordinary dress. This is similar to Figure 5, except in the absence of the sword, the length of the trousers, and other minor points.

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A COURT LADY OF THE FUJIWARA PERIOD.

Her hair is parted in the middle, and thrown over her shoulder. Her eyebrows are painted over and thickened. Her dress, which consists of no less than twelve layers of silk and brocade, has wide sleeves and a long train. Her skirt, consisting of white silk, decorated with paintings, is suspended from the shoulders by long ribbons. Her under garment is a wide trouser of red silk, which trails behind her as she walks. The fan in her hand is made of Hinoki (a species of cedar), painted in gold and colors.

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A HUNTING COSTUME OF THE KAMAKURA PERIOD.

This period, which begins with the 13th and ends with the latter part of the 14th Century, is characterized by the rise of feudal power and the reaction against the effeminacy of the Fujiwaras. Military and athletic sports were the fashion of the day. The Ho is discarded, and gives place to the Shitatare (literally underwear), a garment worn beneath the armor which became the ordinary dress of the military class. The hat made of fine rushes, the thigh-cover, called Mukabaki, made of deer-skin, tied at the thigh and allowed to drop down to the feet, the gloves of dried deer-skin, the Yugake, or arm-cover, which protects the Yunde, or bow-arm, all belong to this period. The groom, also, is of this time.

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A FEMALE DANCER OF THE KAMAKURA PERIOD.

The love of manly exercises and military equipment led the singers and actresses of those days to delight in what they called Otokomai, or male dance. She wears the male cap, robe (Shuikan), and sword. The long trailing skirt alone is peculiar to her sex.

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A FEUDAL LORD OF THE ASHIKAGA PERIOD.

A feudal lord of the Ashikaga period, which begins with the end of the 14th Century and extends to the middle of the 16th Century. His robe is the Kariginu, a modification of the Fujiwara Ho, before then only used in traveling, but which now became the ceremonial dress of the military class. Its peculiarity is the strings attached at the ends of the sleeves for tightly fastening up in case of need.

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A PRIEST OF THE ZÉN SECT PREACHING.

This sect was specially favored by the Ashikaga Regents. The Buddhist Kesa, made of fine brocade, hangs from his shoulder by a large ivory ring. He has a crystal rosary and the hossu (to cleanse the dust of the soul) in his hand.



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THE NO.

This was a kind of dramatic performance, which reached its climax in the Toyotomi period. This short epoch, between the years of 1570 and 1600, in which the strong personality of the Taiko Hideyoshi stands foremost, was characterized by its brilliant military Court, in striking contrast to the simple monastic taste of the Ashikaga Shoguns. This particular piece is the Sanjo Kokaji, or the Swordsmith of Sanjo (10th Century), who received the assistance of Inari, the Fox god, in forging a sword for the Emperor. The standing figure, with mask and head-gear, represents the god Inari.

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A YOUTH OF THE EARLY TOKUGAWA PERIOD.

Emerging from long continued wars, the people gave vent to their joy in pleasure and luxury. The costumes of that date (1600-1700) are peculiarly gorgeous, with large color patterns and rich embroideries.



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A SAMURAI OF THE TOKUGAWA EPOCH.

He is in his home. He wears the Kamishimo, which is the Shitatare without sleeves. The dressing of the hair, and wearing of the moustache, as shown, are also characteristic. A screen made with arrows, a stand for the bows, the gun, and the enormous quiver, all belong to that period.



THE KAMIOKI.

The Kamioki (literally, putting on hair) was a ceremony of the middle Tokugawa period (1700-1800). The ceremony consisted in putting a long artificial white hair, made of flax, on the head of a child, at three years of age for a boy, and at two for a girl, in token of desire for long life. Twigs of pine and evergreen were entwined with the hair. The child's grandmother holds the child's dagger and the mamori (sacred amulet) in a brocade bag. A great gathering of kindred and friends, with elaborate feasting, marked the occasion. This custom, begun in the Ashikaga period, became very popular at this time.

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THE KESOBUMI-URI.

The Kesobumi-uri, or vendor of love-letters, of the Tokugawa epoch. The sale of love-letters, which was confined to the first three days of the year, was nothing more than fortune telling. The young men or women of the day delighted in buying the Kesobumi wherein they found their fortunes told in the best literary style. It provided a means of livelihood for the poor literary man; latterly it became a pastime of young men of better standing. The vendor is clad in antique costume, and has his face half masked by a silk scarf. On his shoulder he carries a budding branch of the plum tree with many love-letters hanging on it. A brocade bag containing the remainder of his merchandise is attached to his breast.

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TWO LADIES.

They belong to the later Tokugawa period (1800-1867). The elder has her hair dressed in what is called the Aoi-dsuto, suggestive of the aoi, or hollyhock, the crest of the Tokugawas. Her eyebrows are shaven, as was the rule with married women. She wears a long mantle which trails behind. The younger one has no Uchikake, but her sleeves are very long. The stand before them holds paper. The Hakoseko, or pocket book, placed in the folds of their dress, contains a mirror, combs, and other toilet material.

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MILITARY COSTUME

IN

OLD JAPAN

Photographed by K. Ogawa, under direction of Chitora Kawasaki of Ko-yu-kai
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PUBLISHED BY

K. O G A W A

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== PREFACE ==

O accurate details can be given in regard to the military costume and armor worn in Japan prior to the 10th Century, A. D., although some incomplete specimens of various parts are preserved in museums and in the Imperial storehouse of Shosoin at Nara. This work, therefore, begins with the Fujiwara epoch and ends with the Ashikaga epoch, as the Takugawa epoch, which succeeded, was a time of peace, during which the modifications made in military costume and accoutrements were principally due to the introduction of fire-arms.

The Fujiwara epoch covers the period (ranging from the 10th to the 12th Century, A. D.) when the great Fujiwara family held the ruling power which they exercised by compelling the Emperors (who as a rule were forced to abdicate before coming of age,) to live in retirement whilst they governed the country as Regents, assuming the hereditary title of Kuwampaku (*i. e.* Leader and Reporter of Government). Several memorable wars occurred during this epoch, among them the great insurrections of Masakado and Sumitomo in the South and of Yoritoki and Takehira in the North. These were followed by the long conflicts between the Minamoto and Taira clans during the Hogen period (1156-1158 A. D.) and the Heiji period (1159 A. D.).

The war gear of the Fujiwara epoch developed forms entirely distinct from the previous, or Nara style. The fighting was mostly done by mounted warriors who drew their long bows as they charged. Only on rare occasions did close fighting with swords occur; although foot soldiers followed the horsemen to dispatch wounded or disabled antagonists.

The Kamakura epoch from the latter part of the 12th to about the middle of the 14th Century is, perhaps, the most memorable in the history of Japan. No other has furnished more themes for poetry and romance. It was the age of the celebrated heroes Yoshitune, Yoritomo, Nitta Yoshisada. It was marked by the final struggles between the Minamoto and Taira families during the Jisho (1177-1180), Gen-pei (1181) and Ju-yei (1182-1183) periods; by the establishment of the Capital at Kamakura by Yoritomo; by the wars of the Shoku period (1219-1221); by the repulse of the famous Tartar invasion in 1281; and by the conquest of the Hojo and the burning of Kamakura by Nitta Yoshisada in 1333.

There was little change in the methods of warfare during this epoch, but the fighting became much fiercer and it gave more prominence to lighter armor in order to facilitate rapidity of movement.

The next period is called Nanboku epoch, and the name is given to the period of the wars of succession between the Northern and Southern Dynasties of Imperial House which raged from 1336 to 1392, and is known as the War of the Chrysanthemums.

Further changes were made in military gear during this epoch. The fighting was done with bows and arrows, spears, swords and clubs; and hand-to-hand combats became more common than in earlier times.

The period of time during the 15th and 16th Centuries, covered by the rule of the Shoguns of the Ashikaga family, is known as the Ashikaga epoch. It was a period of almost continual internecine strife between warring factions, amongst which the wars waged by the Uyesugi and Takeda families are most noteworthy.



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A GENERAL OF THE FUJIWARA EPOCH.

This period ranges from the 10th to the 12th Century. The general is waiting in camp for the battle to begin. The memorable wars of that time were the revolts of the Masakado and Sumitomo in the South, and Yoritoki and Takehira in the North, followed by long conflicts of the Hogen-Heiji, so that the war gear of the period had an opportunity to develop a form entirely distinct from the previous Nara style. The fighting mostly fell upon the cavalry who drew their long bows as they charged, leaving the disabled enemy to be disposed of by their unmounted followers.

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ONE OF THE BODYGUARD.

This figure represents one of the bodyguard of the Emperor in the Fujiwara epoch. He has the court costume over his light armor (devoid of sleeves), Haramaki, or chest cover, which is tied behind the back.



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A FOOT SOLDIER.

An armed retainer or foot soldier of the Fujiwara epoch. He wears the Domaru, literally, chest rounder, a species of light armour similar to Haramaki, but differing in being tied on the right side. His head is protected by an iron mask covering the forehead and cheek. His weapon is the Naginata, a large heavy sword with a long handle attached, and used both for thrusting and slashing. The use of bows and arrows was generally considered as the special mark of knighthood, hence the name Yumitori, or holder of the bow, for a warrior of rank. The weapons of a foot soldier were the Naginata and short sword.



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A YOUTHFUL NOBLE.

This figure represents a noble youth of military family, and shows him with his little Haramaki, under his ornamental court costume. The boys of that period were, between the age of ten and fifteen, sent to live and study in monasteries, and were also taught music. This figure represents him with a flute in hand.



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A KNIGHT OF THE KAMAKURA PERIOD.

The epoch beginning with the 13th Century and ending with the middle of the 14th Century, is known as the Kamakura period. The struggles of the Genpei, the wars of Shokiu, and the Tartar invasion, were the cause of change in the military costume of the times, and gave more prominence to lighter armor like the Domaru and Haramaki. The above represents a knight on the point of drawing his arrow from the quiver. The bag-like appendage on his back is the Horo, made of silk, and spread out in charging so as to ward off the arrows of the enemy.

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A YOUNG WARRIOR.

This figure represents a young warrior of the Kamakura epoch writing a letter in camp. The peculiar custom of that time, which led young bloods to delight in effeminate personal decoration, is well shown.

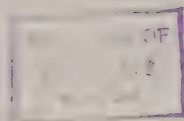
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A FIGHTING MONK.

The above represents a belligerent monk of the Kamakura epoch. The Buddhists of those days had quite an army of fighting priests to protect their rights, or maintain their ground against rival creeds. He wears his clerical robes over his armor, and his head is covered with the sacred Kesa.





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A FEMALE WARRIOR.

This figure represents a female warrior of the Kamakura period, which was celebrated for its Amazons like Tomoye and Hangaku. The female weapon has always been the Naginata. She has put one antagonist hors de combat, and is awaiting another attack.



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WARRIOR OF NANHOKU-CHO PERIOD.

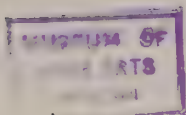
The war of succession which lasted for forty years between the Northern and Southern dynasties, caused further changes to be made in the military gear of Japan. This may be considered apart as the Nanhoku-cho period (latter half of the 14th Century). The above figure represents a warrior resting during an interlude of battle. The necessity of protection in less exposed parts gave rise to the throat cover (Nodowa) and knee cover (Hiza-yoroi). The extensive use of the sleeve badge (Sode-jirushi) and helmet badge (Kasa-jirushi), to distinguish friend from foe, is characteristic of the period, as is also the habit of wearing two long swords besides the short sword.



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A FLAG BEARER.

This figure represents a flag-bearer of the Nanhoku-cho period, whose office was an honorable one, and who was generally chosen from among members of good families. His helmet which he has flung on his back, bears the badge of the Nitta party. His whip is stuck in his belt. The introduction of the Seita (back-plate) to protect the interstices of the Haramaki belongs to this period.





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KNIGHT OF THE NANHOKU-CHO PERIOD.

This knight is armed with an iron club which is one of the characteristic weapons of the time. The chain work in the parts protecting the arm and legs, giving more freedom of movement, is also a notable advance.



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A CHUGEN.

This figure represents a Chugen (literally, middle one), whose rank as a warrior lay between the knight and the common foot soldier. The sleeves of his armor are discarded. He is armed with a spear which was an invention of that period.

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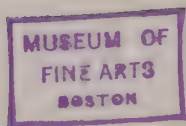


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WARRIOR OF THE ASHIKAGA PERIOD.

The epoch which follows is known as the Ashikaga period (15th and 16th Century), in which the wars of Uyosugi and Hosokawa were the most noteworthy.

This figure represents a warrior just releasing his arrow. The form of the helmet has become more simple, the size of the side wings and hind parts being very small, as compared with the Fujiwara and Kamakura helmets. Notice also the use of large iron plates for the breast-plate, instead of small pieces of iron (kozane) joined together, as in the preceding armor.





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ON THE ALERT.

This figure represents a warrior of the period alarmed at the approach of the enemy. He leans on his armor case, and is dressed in a suit of Kawa-dzutsumi (leather covered) armor, which is, as the name implies, ordinary armor covered with leather.

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WARRIOR WITH SHIELD.

The warrior is standing behind a shield and armed with the Nagamaki, a kind of Naginata.

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